

LINCOLN STEFFENS

H I S C O L U M N

(Written on tour)

Travelling about, calling on old friends, one finds a shocking number of them down and some of them out. On the other hand, there is a significant proportion of once-thoughtless, contented people who want to know what it is that has happened to them, and why. And the emotion back of these questions is, also—significant. It is almost more than people can bear.

¶ It's really awful the number of the nicest kind of people who are being jammed back out of the middle class down into the working class.

¶ There's a hydroplane ferry from San Francisco (Pier Five) to Alameda that gives one in six minutes all the sensations of flying, all. You rise from the water and land on the ground, you fly for two or three minutes; you see the earth below, and the bay; the ferries, railroads, and men—at their true values. And you will see what a mean waste of time it is to travel any other way. Everybody ought to fly—once.

The earth begins to look like the moon from a high-flying aeroplane; as it looks from the moon probably; as Robinson Jeffers sees it when he writes.

¶ I called on Governor Rolph in Sacramento and asked him if he had any sense of humor. Never mind what he answered. I took a test, and we'll wait and see.

¶ A garage here in Los Angeles has a sign posted saying that any man who will, say, wash a car will get a meal. And it works, that. No wages are paid there, but all the labor needed is found.

¶ And yet, Los Angeles and all the towns around here are going concerns, going, too, with momentum. One can feel the life of it all.

¶ Down-town crowds in Los Angeles don't look like city people.

¶ One has a fine view of Carmel from the heights of Los Angeles.

continued on page four

THE CARMELITE

PUBLISHED WEEKLY AT CARMEL-BY-
THE-SEA (CARMEL POST OFFICE)
CALIFORNIA—FIVE CENTS A COPY



VOL. CARMEL-BY-THE-SEA: THURSDAY, NOVEMBER 24, 1932 NO. 39

The Community Players In Holiday Mood

Keyed to the holiday spirit, "Streets of New York," will provide an evening's novel entertainment at the Carmel Playhouse, when it opens this evening for a four-night run. A howling melodrama, this theatrical antique, the work of the celebrated Dion Boucicault, enlists the services of a big cast and chorus.

Originally produced in 1857, "Streets of New York" has been one of the hardy perennials of the American theatre. Memories of it are entwined with theatre history from coast to coast.

Boucicault (pronounced *boe-see-ko*) was born in Dublin in 1822, but his outstanding success was made in the then provincial United States. He was probably the most famous of the actor-managers who dominated American theatricals from the middle century on towards its close. Boucicault's first play, "London Assurance," is still periodically revived. Two years ago, Lawrence Langner's company in New York chose "Streets of New York" as its Boucicault revival and found it the favorite of their repertoire season.

A third play, in which Boucicault's contribution was overshadowed by a greater talent, was his adaptation of Washington Irving's "Rip Van Winkle." It was the Boucicault version which Joseph Jefferson played for so many years in establishing himself as the best-loved of American actors.

The Community Players' production of "Streets of New York" is done in the tradition of the earlier day. Manuscripts then called for an endless succession of scenes, and it is against such shifting background that the local performances are played. With all the atrocious formalism of wings that largely characterized the theatre up to the day of Belasco, a series of back-



WILLETTE ALLEN, who returns to Carmel next Friday evening in a modern dance recital with Russel Lewis at the Community Theatre

drops were used. In the ornate scarlet, and black marble frame are placed glimpses of a bare attic, an elegant sitting room, a street scene.

The very curtain which masks the shifting scenes is a clever duplication of the drops used before every theatre curtain carried the signature, "asbestos." It is the work of Gretchen Schoeninger, Sunset School and Monterey High girl, who, after completing her courses, went south to the Chouinard School of Art and is now beginning a career with paint and brush and easel. She contributed to the setting of "The Devil in the Cheese," but in this play threatens to steal the show at the very start with her cerulean curtain.

Tickets are at the Carmel Drug Store and at Staniford's.

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Hotel Del Monte Orchestra



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TUESDAYS AND SUNDAYS

Cover Charge, week-nights 50c

Saturdays, \$1.00—

Dinner, including dancing, \$2;

Saturdays, \$2.50

THE PENINSULA ORCHESTRA. SCORES AGAIN

The second concert-rehearsal of the Monterey Peninsula Orchestra at the Denny-Watrous Gallery on Sunday night showed that our confidence in the future of the young group has not been misplaced. Under the leadership of Carol Weston the powers of the orchestra have grown and developed until it is possible to give a performance as remarkably fine as that of Sunday last. There is a spirit of sparkling comradeship established between the conductor and her players. She does not demand the impossible, yet she sets and maintains this fine standard of musicianship. It is rare to find a conductor so humanly delightful and at the same time so solid and sure of her technique. She is the centre and the living fountain of the music. The players draw from her that which need individually to complete their contribution to the music as a whole.

The outstanding feature of Sunday's concert was the playing of Mildred Sahlstrom Wright. She played the first two movements of the symphonic *Espagnole* of Lalo. It was a musical treat to listen to her. She has a clean-cut technique, a rhythmic facility with difficult passages and an exquisite airy quality which lifts the music and sets it afloat. With careful precision Miss Weston wove in the orchestral passages until the whole became a thing of unusual beauty.

The audience could not get enough of the second movement—the beautiful andante where so much delicate sensitivity was displayed,—and it was graciously repeated. Miss Wright is a distinguished violinist and it is good to be able to count her a Carmelite.

Sunday's music was rounded out and amplified by the addition of a harmonium—skillfully handled by Dora Blaney who is well known in San Francisco as an accompanist of unusual qualities. She is another of the many generous musicians who have responded

THE CARMELITE: NOVEMBER 24, 1932

ed to the sincerity of the young orchestra. Only a true musician could have used the harmonium as she did—discreetly and yet courageously. It takes care and training to successfully add in this way to the strings.

Arthur Gundersen also contributed to the evening's success. He has joined the orchestra in that spirit of co-operation which all work of real integrity draws around it. The clear certain tones of his violin added to those of Mildred Wright—give to the orchestra a point of excellence toward which other players eagerly aspire. Fenton Foster's double bass is invaluable as a formation and back-ground. Mr. Foster has generously assisted the work from the start and his long familiarity with music makes him a dependable part of the whole.

The Egmont Overture of Beethoven with which the concert closed was crisply and strongly performed. The conductor's eye twinkled once or twice at minor errors—but in general it was a very creditable piece of work, tensioned to a good swift tempo and cleanly performed.—D. H.

MODERNISTIC DANCE RECITAL NEXT FRIDAY

Russel Lewis, who appears with Willette Allen in a modernistic dance recital at the Community Playhouse next Friday evening, has but recently returned from a study tour in Europe. His first work was done with the ballet school connected with La Scala in Milan. Later he studied at the Egorova Russian School in Paris, at the Gunther School in Germany, and at the State School in Vienna.

Willette Allen's return to Carmel for her first appearance in two years except for charity performances, will be of especial interest because she has lately forsaken her classical repertoire for the modern school. Willette Allen in any program is assured of an audience in Carmel.

Tickets are on sale opposite the post-office and at Standiford's.

O'NEAL AS A DIRECTOR

Plans are practically completed for another employment benefit show at Sunset School Auditorium, possibly during Christmas week.

Instead of a variety show as on the two previous occasions, a full-length drama will be presented, with Charles ("Blackie") O'Neal directing.

Further announcement will appear next week.

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25 PER CENT OFF ON ALL ORDERS

ART ASSOCIATION IN
BLACK AND WHITE

The Carmel Art Association held a reception for the opening of its fall exhibition at the Denny-Watrous Gallery last Sunday afternoon. Visitors to the Gallery were interested in the unusualness of the show. To see the white walls hung with an all black and white exhibit and thirty-four members represented is an accomplishment on the part of the new president, Burton S. Boundey of Monterey. Mr. Boundey reached many of the artists on the peninsula who have not shown their work with the Carmel Art Association for several years. On the whole the exhibit shows more vitality than some of the recent ones. Following is a list of the exhibitors:

Cornelis Botke, Burton S. Boundey, E. R. Bradley, Esther Bruton, Helen Bruton, Margaret Bruton, Rose Campbell, Alicia Clark, J. M. Culbertson, Ida Maynard Curtis, Esther Easton, James Fitzgerald, Paul Fligel, August Gay, Arthur Hill Gilbert, Armin Hansen, Edith Heron, Pedro Lemos, Homer Levinson, Royden Martin, Nan Mason, Gene McComas, Charlotte E. Morgan, M. deNeale Morgan, John O'Shea, Gertrude Rhodes, William Ritschel, Catherine Seideneck, George Seideneck, Cecelia Seymour, Henrietta Shore, Mary Trevvett, Paul Whitman, Stanley Wood.

CARMEL WOMAN'S CLUB
DECEMBER CALENDAR

Regular monthly meeting, Girl Scout House, Monday, December fifth, at two-thirty.

Section Meetings:

Book: seventh and twenty-first, at ten. Current Events, fourteenth and twenty eighth, at ten.

Bridge, twelfth and twenty-sixth, at two.

Garden: first, at Mrs. Samuel Barling's Casanova; fifteenth, place to be announced later.

The meeting of the Book Section on the twenty-first is for the exchange of books; no review.

NEW HOURS AT THE LIBRARY

Beginning December first the Carmel Library will have a new schedule of hours. With the approach of winter, the community needs the use of its comfortable reading rooms every evening. However, in order to run the Library with the present small staff it will be necessary to take the hours from

11 to 1 off the mornings. The Library Board feels justified in doing this, as so many more readers seem to use the Library in the evenings than in the mornings, although it realizes there will be some who will miss the convenience of being able to drop in and select their books when doing their early shopping.—H. B.

*A Gripping Melodrama!*STREETS OF
NEW YORKCarmel Community Playhouse
STARTS THANKSGIVING NIGHT

HOLIDAY WEEK-END RUN INCLUDING SUNDAY NIGHT
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Tickets at Staniford's (150) and Carmel Drug Store (Phone 10)

DIRECTION OF GALT BELL. The cast includes Bob Edgren, Jr., Olga Fish, Jack Gribner, Paula Dougherty, Gordon Knoles, Connie Shuman, Stella Mather, Sam Ethridge, Eugene Watson, John Stanley, Milton Latham and Ed Files

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WILLETTE ALLEN WITH RUSSEL

IN AN ENTIRELY NEW DANCE REPERTOIRE

CARMEL COMMUNITY PLAYHOUSE

FRI. EVE. DEC. 2

Tickets Opposite P. O., 11 to 5 Daily, IN A
& Staniford's: 50c, \$1, \$1.50 plus tax MODERNISTIC DANCE RECITAL

LEWIS

THE CARMELITE

J. A. COUGHLIN — Editor and Publisher
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writers, not necessarily endorsed by the Editor. *no opinion should be taken as those of the individual*

Lincoln Steffens---continued

Lots of people seem to think all those votes the Democrats count were not for Roosevelt, but against Hoover.

Why don't American women do something about their voices? Why don't movie directors listen for rich, round, contraltos instead of taking, and making us fans hear, all those sharp-edged sopranos? Why are the short comics used for curtain-raisers neglected? Especially with such masterpieces as "Mickey Mouse" and the "Melodies" to show that we'll rejoice in art if they'll give it to us? No answer. But these are some of the questions I have been asking here in Hollywood.

Apparently George Bernard Shaw has called bridge players "poor devils." H. L. Mencken has said they are "idiotic"; and John Haynes Holmes has pitied them as the "victims of a mania like marathon dancing." Anyhow, Eli Culbertson, Oswald Jacoby, and other high priests of the poor idiotic victims are defending them as intellectual relaxers who might otherwise be nervous patients. I have a social point of view and ask the intellectuals to consider what might happen if all the mental energy poured harmlessly into a game were to be concentrated on, say, an election, or some social problem. No! Let 'em play cards.

SANCTUARY; OR THE ASSENT OF SILENCE

Belated issuance of The Carmelite on account of too much turkey makes possible the announcement that the current "Pine Cone," out bright and early, had not one word in reply to our friendly comment of last week—"The Pine Cone Circulation Myth." Wise old possum is Perry; when you get him cornered he lays low. But let's forget it. There's no fun in the chase after the quarry is cornered.—J. C.

THE BLOODY STONES OF MYCENAE

(Excerpted from a review of Robinson Jeffers' "Tower Beyond Tragedy.")

By W. SPRAGUE HOLDEN
in "The Argonaut"

A painting, a statue, a symphony, any work of art—a poem like Robinson Jeffers' "The Tower Beyond Tragedy"—is great because its implications are great. Art is the memory of human experience made lasting in a lasting medium by the subjection of tremendous passion to tremendous discipline. As art is contained in itself it is mediocre; as it transcends itself it is great. As art is solidly based on the most fundamental of human emotions, art is universal.

The theme of "The Tower Beyond Tragedy" is so fundamental and so universal in obverse humanity that it has been the terrible favorite of the poets from pre-Homeric times. Sophocles, Aeschylus, and Euripides played on the sombre theme of matricide and incest in the house of Agamemnon and Clytemnestra. In our own time, Eugene O'Neill brought it up to Freud and substituted the libido for the gods. . . . Eight years before him, however, California's Jeffers had worked upon it even more mightily and given in his volume, "Roan Stallion," a more compressed, less diffuse, and therefore a more tremendous new telling of the grisly story. He called his re-statement (even the title has more implication than "Mourning Becomes Electra") "The Tower Beyond Tragedy." Tuesday night and Wednesday of this week the students of the University of California brought it to telling life, for the first time anywhere, on the stage of the International House Theatre.

One must go back to Sidney's definition of poet in order to understand Jeffers' bending of the Greek theme to his purposes. Sir Philip's poet was no ordinary versifier, poetaster, rhymer, no mere jongleur of words. Poet meant creator, maker, god of a cosmos wrought mightily from the imagination. However much Robinson Jeffers' poetry escapes classification otherwise—and it does, for there is nothing like it, exactly, anywhere—in his epic strength he is first and last such a maker. In few places does he evidence it better than in "The Tower Beyond Tragedy." . . .

(After detailed comparison of O'Neill and Jeffers, Mr. Holden continues): How then, of Jeffers? The length, to begin simply, is more endurable—two hours and a fraction. The form is more

THE CARMELITE: NOVEMBER 24, 1932

successful; compression's virtue is a power more intense. There is no taint of Freud; and yet no feeling that the Greeks are being followed for their Greek sakes. Jeffers' Clytemnestra is a plain hellion, but a queen, whose hate is far more terrible than that of O'Neill's like creation. Jeffers has kept Cassandra (whom O'Neill did without) and used her ingeniously to bring the dead king back to life. His lines for Electra and Orestes are charged with turgid passion, unclouded by repressions and fixations, such as clutter O'Neill's. With neither the gods' will to aid him, nor the libido, every terrific line of "The Tower Beyond Tragedy" conspires towards the coming-alive of bloody horror.

But what about the stressed implications: This O'Neill's Orestes, Orin Mannon, declares his incestuous passion for his sister, then kills himself. Jeffers' Orestes so declares himself, and from that third act point, with the cumulative force of the violent deaths of Agamemnon, Clytemnestra, and Cassandra beyond the bloody point of his sword, silences Electra's offer of her body and spirit and lifts the drama by the sheer power of the words Jeffers has given him into something beyond the little deaths, the tiny hate, the stinking loves that have brought him to where he is.

This excellence is Jeffers' great strength. His Orestes has identified himself with agelessness, sunk himself into the cosmos beyond humanity but which still is the greatest humanity, "climbed the tower beyond time, consciously, and cast humanity, entered the earlier fountain." This is art which is greatest in its implications; in this sense Jeffers is a true maker.

A YOUNG NEGRO SINGING. . . .

Earth is alive in your voice
And the warm wind over the wheat . . .

Where is the world's sorrow?
You have broken it into love
In the crucible of your heart.

How have you captured the sun-power
To flame through the pain of your
race?

How have you reached for the stars
To shine through the wringing of
hands?

Laughter and dancing and tears
Rise up through your song to God.

—DORA HAGEMeyer.

"THE LITTLE GOLDEN CALF"

DOUGLAS SHORT, San Francisco architect, and occasional Carmelite, reviews a book of that title by Ilya Ilf and Eugene Petrov (Farrar & Rinehart, New York).

The publishers characterize this as a satirical novel, not permitted publication in Russia because "Comrade Stalin fears it doesn't take the Five Year Plan seriously enough." Much of it is satirical, but it is really a philosophical comedy and wherever it treats directly of the U. S. S. R. it does so, not satirically, but with respect. It contains extravagant farce and buffoonery and parts might be transferred bodily into a present day comedy for the American stage. It contains many references to American things, names, authors and places. The American reader feels quite initiated and gratified.

It is a revelation of a great part of Russia from underneath. A worms-eye view of humanity uprooted. Four enterprising blackguards are sabotaging Sovietism. These amusing skinflints, looking for loot, reveal some of the seaminess and crassness of collectivism. The story in brief, concerns Ostap Bender, a first rate intellectual rogue who leads three confederates across Russia in search of a furtive millionaire and succeeds in obtaining, by simple blackmail, a division of his rubles, only to discover that he cannot spend them in Russia, nor take them away with him and that perhaps they are of no importance after all.

The book is a great entertainment, an extravagant pageant, a parade, in a sense, of wooden soldiers, poking fun, making grimaces and exposing frailties, against, however, a tremendous background, seldom palpable, but often seen or heard in distant rumblings and painful flashings from a great and powerful reality. It is a fairly long work, elaborately but lightly composed in three parts and thirty-six chapters and with a gorgeous personnel consisting of the principal conspirators, Soviet officials, citizens, industrialists, villagers, doctors, priests, politicians and also "inmates and keepers of an insane asylum, members of the Communist party and the League of Communist Youth, neighbors, students, motorists, pedestrians, orators, auditors, clerks, constables, lecturers, nurses, Kazaks, workmen, peasants, tractors, camels, etc., etc.;; place, U. S. S. R.; time, the present."

The authors forgot to list cold boiled chicken and solitary geese that promenade along the road provoking attack

by hissing; "whose weakness consists in thinking they are stronger than anything else." It is a gorgeous and prodigal play, set out, announced and placarded consciously and mockingly with the elaborate technique and preciseness of the five year plan.

The tale moves on the whole with a swift and bounding flow brimming with keen observation and good healthy irony. It fails to sustain this altogether bracing, delightful rhythm throughout, largely because the authors have deliberately set out to cover practically the entire field of Soviet activity. As a consequence some of it is a little colorless, forced and drab. This variation in purpose and spontaneity may be partly the result of collaboration, but you feel that it is a partnership of more than two, that it is another "collective" and might have been composed in part by Voltaire, Max Beerbohm, Anatole France, Anton Chekhov, Arthur Schnitzler, Rhys Williams, Martin Flavin, and the Four Marx Brothers. Yet it manages to retain a Russian feeling, that distinctive thing, which like the colors of a sea anemone, or the flavor of an artichoke, can never quite be described.

Something is conveyed by the mere names of the four conspirators,—Ostap Ibragimovich Bender, the great schemer and commander of the Antelopians, Shura Balaganov, Mikhail Samuilovich Panikovsky and Adam Kazimirovich, his aids and associates. Kozlevich, reformed through several terms in enlightened penal institutions, was an impoverished taxi driver, owner of the automobile named the "Antelope," in which the four undertook their adventure in search of the millionaire clerk Koreiko. These four are of the same breed as the four rascals of the Satyricon of Petronious. They are fairly closely related to the King and Duke of Huckleberry Finn.

Comrade Stalin apparently has been too busy, if not too serious, to read this manuscript. We cannot help but feel that at its best it is evidence of a fine sense of balance and tolerance existent in the Russian land. Stalin overlooked this. Perhaps revolutions are not made nor completed by men like Ilf and Petrov, but they will compose a people that will not obliterate themselves with useless fanaticism. In its lesser aspects, which he also overlooked, it is a more subtle and persuasive piece of Soviet propaganda than has yet come to our notice. They may yet publish it for the League of Communist Youth under the title of "The Last Millionaire."

IN THE NAME OF SPORT

Attention of The Carmelite has been drawn to a flagrant, and fully substantiated, case of cruelty to wild life on Carmel beach. No useful purpose would be served by a recitation of details, but it should be recorded that the offender is not a Carmel resident, but a so-called "sportsman" here for the winter.

From responsible enquiry it appears that the offense is not punishable under either state or city laws. But it may be of interest to the "sportsman" to learn that his conduct has resulted in the initiation of steps to enact an ordinance so that future incidents of similar character may be treated as their callousness deserves.

Correspondence**THE COAST ROAD**

To the Editor of The Carmelite:

It has occurred to me, that in our curiosity or fault-finding, we do not go back far enough to find the CAUSE of the effect that we are criticizing.

The press informed us that Bixby Bridge was completed but that we could not use it.

1. Why could we not use the bridge?

Because there was no way to get to and from the north end of the bridge.

2. Why was there no road to the north end of the bridge?

The press told us that arrangements would have to be made to secure permission to pass over private property.

3. Is this the real reason why the bridge could not be used?

Perhaps not. This bridge has been in course of construction for many months. The logical approach to the bridge is by way of the Rocky Creek bridge which it was expected would only take a few months to build. Therefore, if the Rocky Creek bridge had been started when it should have been, it would have been completed at or before the time of completion of the Bixby Creek bridge.

4. Who then was to blame for the lay?

Probably the parties who were responsible for the letting of the contract for the Rocky Creek bridge.

—BERNARD ROWNTREE



Merchants Lunch

11:20 a.m. to 7:30 p.m.

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Sunday Dinner

50c

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HOWARD MACTIER
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RETURN ENGAGEMENT OF KENNETH SPENCER

Popular demand is bringing back Kenneth Spencer, negro bass, for a return engagement in the Denny-Watrous Gallery Saturday night.

Those who heard him before have not forgotten his deep, mellow bass, the embodiment of the humor and pathos in the negro spirituals. Singing over the N. B. C. has been his introduction to a larger audience. His voice qualities were discovered when he was but sixteen, going to a Los Angeles school. He was asked to sing "over the air," and later given a part in "Hearts in Dixie." Spencer's program Saturday night includes two readings. "Creation" is being repeated by request, and this time prefaced by another reading, "Listen Lord," a prayer.

His program for Saturday will also include such favorites as "Deep River," "All God's Chillun Got Wings," "Lil David Play on Your Harp," "Get on Board Little Children," "Joshua Fit the Battle of Jericho," "Go Down Moses," and "You Better Min'."

THE CARMELITE: NOVEMBER 24, 1932

OFFICIAL OPENING OF BIG SUR HIGHWAY

A new trip, one of the finest in California, will soon be available to motorists in search of "something different." This will be the trip from Monterey Peninsula to Big Sur, via the northern portion of the new Carmel-San Simeon highway.

It will be officially opened to travel next Sunday when the Bixby and Rocky Creek bridges will be dedicated. A highway of modern construction will replace the present winding, dangerous route from Carmel Highlands to Big Sur, with the opening of this new route.

This trip will be particularly attractive to motorists from San Francisco, Oakland and other central California points, because it can be made in one day, including the return trip, although it will make an even better week-end journey.

There are a few short stretches of the new highway yet to be constructed, between Carmel Highlands and Big Sur, but with the opening of the great bridges—engineering masterpieces over deep arroyos leading to cliff-guarded beaches—it will be an easy trip to Pfeiffer's, at Big Sur, and for that matter to the end of present new highway construction south of Slate Springs and only ten miles from the present northern terminus of the San Luis Obispo County section of the scenic new coast road.

The road south of Carmel Highlands is being oiled in preparation for the official opening next Sunday, to be conducted under auspices of the Pacific Riviera Association of which Senator Ed Tickle is president and A. W. Files secretary. Governor James Rolph, Jr., members of his official family, highway engineers and officials of leading California cities, will be guests of honor. The formal ceremonies will take place near the new bridges, eighteen miles south of Carmel. A barbecue Pfeiffer's will follow.

THE WHITE CROSS

Christmas Seals, which for more than a quarter of a century have waged war against tuberculosis, will be placed on sale this week by sixty-one tuberculosis associations in California.

AGAIN

Sir Harry Lauder, on one of his numerous "farewell tours," is booked for the Curran Theatre, San Francisco, Friday and Saturday evenings of this week.

Why Not Become an Optimist?

We are soaring out of that Financial Tail-Spin

JOIN US IN A

Pre-Post-Depression

Inventory S·A·L·E

EVERYTHING AT COST!

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RUTH WARING DECORATOR

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SUNSET SCHOOL NEWS

A number of parents and the younger members of Sunset School were delighted by an assembly program held on Thursday of last week. Under the direction of Miss Marian Ohm the First Grade gave a charming play in observance of Book Week, costumed figures representing book characters to be found in well known child stories. In addition, the group sang several Thanksgiving songs.

The second part of the program came from the Third Grade, directed by Mrs. Bernita Ninneman. The children had worked out this play after having studied the American Indians, including in their dramatization Indian songs, dances, and legends.

* * *

Music that was altogether enjoyable came from Sunset School children last Wednesday evening in a varied program presented by Miss Madeline Currey in the School Auditorium. In this first public performance it was evident that the children continue their fortunate association with real music; it was also evident that the same amazing standard of accomplishment is being maintained, in both orchestral and vocal music. Next on the music program is the Nativity Play to be presented on the evening of December sixteenth. This is something one should not miss.

* * *

For emphasizing desired ideals and making vivid historical facts, dramatization is a most effective type of pupil activity, and especially when the children have elevated their own final expression. Armistice Day with the closely related thought of World Peace was recently presented in simple pageant form by a group of Sixth Grade children, directed by Mrs. Frances Johnson, with the remainder of the group singing appropriate patriotic songs.

* * *

This week the Thanksgiving thought along with the founding of the colonies, is being portrayed by the Fifth Grade, directed by Mrs. Mae Montmorency. The play was written by the class in relation to its study of the history of the United States.

William Frederick Bigelow has said: "Could we give the gift to every child it would be the love of books." Those interested in the welfare of children find however that often the child is none too anxious to accept such a "gift." It is a desire to be cultivated, encouraged from the time the child

first hear stories until he no longer is under the influence of parents and teachers. In conjunction with the local library Sunset School observed Book Week during the past week, each class in some manner carrying out a reading program for the purpose of arousing or renewing child-interest in the reading of good literature.

Report Cards for the Second Six week period went home on Monday. Each report conveys information as to the pupil's progress in the "tool" subjects, in the other fundamental subjects which balance the school program, and in the vitally important "character traits." Parents are urged to confer with the various teachers at all times concerning any problems related to the child's school life.

Letters issued from the school accompanied the report cards. Of especial interest was an authentic statement concerning excellent records being made by graduates of Sunset School in the Monterey High School and elsewhere.

F. M. S.

An all-day meeting of the Federated Missionary Society will be held November thirtieth at the Rest Home, Eighth and Dolores. The morning session, beginning at ten, will be devoted to work for Indians. Lunch will be served at noon and at two-thirty the devotional program of the Federal Council of Churches will be reproduced, after which the Rev. Willis G. White will tell of the work of the Presbyterian Church among Indians.

LEOTA TUCKER

—IS NOW INSTALLED IN HER NEW STUDIO ON MONTE VERDE AT OCEAN AVENUE, WHERE ENLARGED FACILITIES WILL PERMIT BETTER SERVICE TO HER CARMEL CLIENTELE . . .

FOR RENT—"Cross Trails," Thirteenth and Carmelo. Two bedrooms, new gas range, instantaneous water heater. Patio and garden. \$40 for long term including garden care. Box 1565, or enquire at The Carmelite Office, Telephone 717.



When thoughts turn homeward

THANKSGIVING! Everywhere over this broad land, men and women are turning homeward for this day of family reunion.

Be with the folks at home if you can. If not, give them the happiness on Thanksgiving of hearing your voice.

The Pacific Telephone and Telegraph Company
Business Office, 7th and Dolores Sts., Carmel Telephone 20

As to Zoning
As to Auto Camps
As to Hot Dog Stands

OWING TO MISINFORMATION THAT HAS BEEN BROADCAST DURING THE PAST FEW DAYS

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CARMEL LAND COMPANY SPEAKS!

THE CARMEL LAND COMPANY WILL NOT RELAX ANY OF THE RESTRICTIONS THAT ARE WRITTEN IN ALL HATTON FIELDS DEEDS.

THESE RESTRICTIONS ARE FAR IN ADVANCE OF THOSE USUALLY DESIGNED TO SAFEGUARD HIGH-CLASS RESIDENCE PROPERTY.

NO ZONING ORDINANCE IN EXISTENCE IS AS HIGHLY PROTECTIVE AS THE HATTON FIELDS RESTRICTIONS.

THE CARMEL LAND COMPANY STANDS, AND WILL STAND, FIRMLY BY THE RESTRICTION PROVIDING THAT NO COMMERCIAL ENTERPRISES OF ANY CHARACTER SHALL BE ESTABLISHED ON HATTON FIELDS PROPERTY.

THIS COMPANY GIVES THE MOST POSITIVE ASSURANCES THAT NO LAND WHICH IT OWNS EITHER ON THE WEST OR THE EAST SIDE OF THE STATE HIGHWAY, ADJACENT TO CARMEL, WILL BE SOLD FOR AUTO CAMP PURPOSES. THIS GOES FOR HOT DOG STANDS ALSO.

We invite the property owners of Hatton Fields to form a Home Owners Protective Association. Upon the formation of such an Association we will legally place in its hands the future enforcement of Hatton Fields restrictions.

Finally, should it ever appear advisable in future years, for the balanced development of this locality, to establish a community center or hotel on land East of the Highway, now the property of the Carmel Land Company, we agree that such Home Owners Association shall pass on the final plans of such development.

We believe that, since its inception, the Carmel Land Company has been at the forefront of the movement to keep the Carmel Community from being spoiled by overcrowding and over-commercialization. We have no intention whatever of changing our policy in this regard.

Paul Flanders

President, Carmel Land Company.



SEE HATTON FIELDS